

PAR

**MAX JENTSCH**

OP. 22.

N <sup>o</sup> 1.	E-majeur.....	M. 1. 50 3/-
" 2.	Cis-mineur.....	M. 1. 20 3/-
" 3.	As-majeur.....	M. 1. 50 3/-

Propriété des éditeurs pour tous pays.  
Tous droits d'exécution réservés.

LEIPZIG. BOSWORTH & CO. PARIS.  
LONDON, W. 5. Princes Str, Oxford Str.  
WIEN, I. Wollzeile 39.

NEW  
HIGH CLASS  
PIANOFORTE-MUSIC.

Jensen.  
Merkel.  
Peasé.  
Stavenhagen.  
N. v. Wilm.

Ignaz Brüll, Op. 89. I.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with a range of one octave. The bass line provides a simple harmonic accompaniment. The score is divided into two systems, each containing four measures. The first system is marked with a "C" time signature, and the second system is marked with a "C" time signature. The word "The" is written below the first measure of the second system, and the word "Tree" is written below the fourth measure of the second system.

In slavischer Weise.

Ignaz Brüll, Op. 89. II.

Andante con moto.

*mf*

Rea \*

Rea \* Rea \* Rea \* Rea \*

Copyright 1903 by Bosworth & Co  
409

# COMPOSITIONS MODERNES.

## II. Serie.

Nº 73.	WILM, N. v. Op. 188 Nº 3. Sans repos. (Restless). Ohne Ruhe.	Mk. 1.20 4/- 5 fcs.
" 74.	Op. 188 Nº 4. Soucis de cœur. (Hearts troubles) Herzens Sorgen.	Mk. 1.20 4/- 5 fcs.
" 75.	Op. 188 Nº 5. Arabesque.	Mk. 1.20 4/- 5 fcs.
" 76.	Op. 188 Nº 6. Contemplation.	Mk. 1.20 4/- 5 fcs.
<b>BREMNER, ERNST, J. Fünf Stücke. Five Pieces.</b>		
" 77.	Nº 1. Albumblatt	Mk. 1.- 2/-
" 78.	" 2. Scherzino	Mk. 1.- 2/-
" 79.	" 3. Elegie	Mk. 1.- 2/-
" 80.	" 4. Capriccio	Mk. 1.20 4/- 5 fcs.
" 81.	" 5. Zwiegesang (Dialogue).	Mk. 1.- 2/-
<b>BREMNER, Sonatine in 3 Teilen.</b>		
" 82.	Nº 1. Allegro	Mk. 1.20 4/- 5 fcs.
" 83.	" 2. Arietta	Mk. 1.- 2/-
" 84.	" 3. Scherzo	Mk. 1.20 4/- 5 fcs.
" 85.	SCHÜTT, EDUARD. Valse bluette.	Mk. 1.50 4/- 5 fcs.
<b>LAMBERG, JOSEPH. Trois Morceaux.</b>		
" 86.	Op. 25. Nº 1. Valse	Mk. 1.50 4/-
" 87.	Op. 25. Nº 2. Burla	Mk. 1.50 4/-
" 88.	Op. 25. Nº 3. Danse caracteristique	Mk. 1.20 3/-
" 89.	SCHÜTT, EDUARD. Elegie	Mk. 1.20 4/-
" 90.	HOFMANN, JOSEF. Op. 59. Humoreske	Mk. 1.- 3/-
" 91.	Op. 60. Nocturne	Mk. 1.- 3/-
" 92.	Op. 61. Studie	Mk. 1.- 3/-
" 93.	RICHTER, THEO. Op. 5. Nº 1. Impromptu	Mk. 2.- 4/-
" 94.	Op. 5. Nº 2. Valse de Concert	Mk. 2.- 4/-
" 95.	Op. 5. Nº 3. Marche Militaire	Mk. 1.50 4/-
" 96.	MASCHERONI, ANGELO. Dans les Fleurs	Mk. 1.50 4/-
" 97.	BRÜCK, J. Op. 28. Impromptu (Gaur)	Mk. 2.- 4/- 6 fcs.
" 98.	Op. 29. Grande Valse brillante	Mk. 2.- 4/- 6 fcs.
" 99.	NEDBAL, OSKAR. Valse triste	Mk. 1.50 2/- net.
" 100.	DUBOIS, HENRI. La Coquette	Mk. 1.20 1/6 net.
" 101.	SACKSEN, C. Flatterie. Valse	Mk. 1.80 2/- net.
" 102.	Souvenir d'Automne. Valse	Mk. 1.50 2/- no. 6 fcs.
" 103.	BRÜCK, J. Staccato-Etude. (Concert-Etude Nº 1)	Mk. 1.50 1/6 net.

## POLDINI, ED. Walzerbuch. Waltz Book

(Vales) BD. I. netto Mk. 3.-  
BD. II. netto Mk. 3.-  
3/- no.

## TELLIER, A. Compositions.

Nº 1. Cortège japonais	Mk. 1.50 4/- 2 fcs no.
Nº 2. Pavane des Fantoches	Mk. 1.50 4/- 2 fcs no.
Nº 3. Valse des Blondes	Mk. 1.50 4/- 2 fcs no.
Nº 4. Valse Papillons	Mk. 1.50 4/- 2 fcs no.
Nº 5. Sérénade espagnole	Mk. 1.30 4/- 2 fcs no.
Nº 6. Plainte d'amour	Mk. 1.- 2/- 125 fcs no.
Nº 7. Les premières Hirondelles	Mk. 1.30 4/- 2 fcs no.

## WOLSTENHOLME, W. Op. 65. Polonaise Impromptu.

## BRÜCK, J. Concert-Etude Nº 2.

## KRUG, ARNOLD. Op. 102 Nº 1. Valsette

Op. 102 Nº 2. Alla Marcia

## JENTSCH, MAX. Op. 22. Trois Mazurkas:

Nº 1. E-majeur	Mk. 1.50 3/-
" 2. Cis-mineur	Mk. 1.20 3/-
" 3. A-majeur	Mk. 1.50 3/-

Aufführungsrecht vorbehalten.

Eigenthum der Verleger für alle Länder

**BOSWORTH & CO**  
LEIPZIG. LONDON, W. 5 Princes Str. OXFORD STR. PARIS.  
WIEN, I. Wollzeile 39.

## Mazurka.

## Nº 3.

Max Jentsch,  
Op.22, Nº3.

Allegretto vivace.

PIANO.

*mf**p**mf**f**sf**f**marc.*

First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The music is in 2/4 time. The right hand features chords and a melodic line with accents. The left hand has a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) and accents.

Second system of musical notation. The right hand continues with chords and a melodic line. The left hand has a rhythmic pattern. Dynamic markings include *sf* (sforzando), *cresc.* (crescendo), and *f* (forte). A triplet of eighth notes is marked with '1 3'.

Third system of musical notation. The right hand features chords and a melodic line. The left hand has a rhythmic pattern. Dynamic markings include *f* (forte).

Fourth system of musical notation. The right hand features chords and a melodic line. The left hand has a rhythmic pattern. Dynamic markings include *p* (piano).

Fifth system of musical notation. The right hand features chords and a melodic line. The left hand has a rhythmic pattern. Dynamic markings include *sf cresc.* (sforzando crescendo) and *ff* (fortissimo). The system ends with a double bar line and a repeat sign.



First system of musical notation. The treble staff contains a series of chords and a melodic line with accents. The bass staff features a continuous eighth-note accompaniment. The tempo and dynamics are marked as *marc. p* and *poco a poco dim.*

*marc. p* *poco a poco dim.*



Second system of musical notation. The treble staff continues the melodic line with accents. The bass staff provides a steady accompaniment. The dynamic marking *pp* is present.

*pp*




Third system of musical notation. The treble staff shows a melodic line with accents and a crescendo hairpin. The bass staff continues the accompaniment. The dynamic marking *p* is present.

*p*



Fourth system of musical notation. The treble staff features a melodic line with accents and a crescendo hairpin. The bass staff continues the accompaniment. The dynamic marking *cresc.* is present.

*cresc.*



First system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth notes and accents. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *dim.* and *pp*. The tempo marking *c. 8* appears twice below the bass staff.



Second system of musical notation. The treble staff continues the melodic development. The bass staff features a series of chords. The dynamic marking *ppp* is present at the beginning. The tempo marking *c. 8* appears twice below the bass staff.



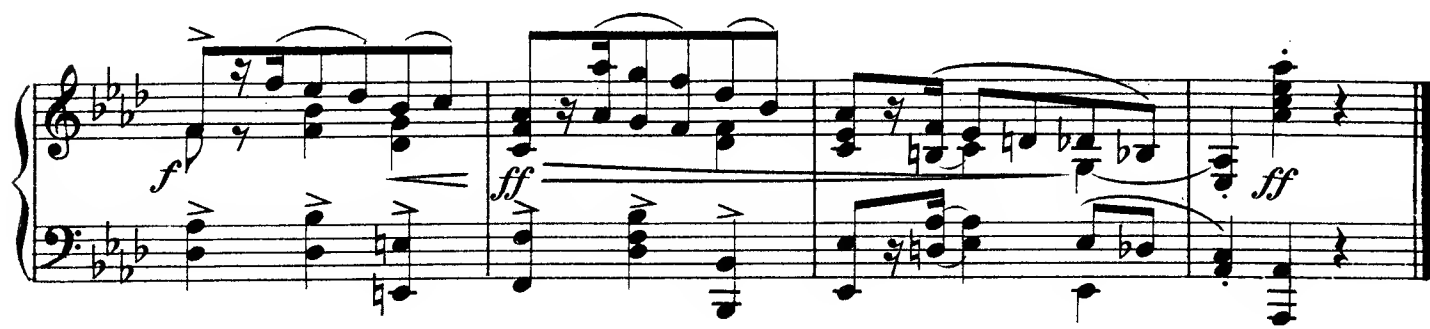
Third system of musical notation. The treble staff shows a melodic line with some rests. The bass staff has a more active accompaniment. Dynamic markings include *p* and *pp*.



Fourth system of musical notation. The treble staff continues with the melodic line. The bass staff features a series of chords. The dynamic marking *cresc.* is present.







# Valse - Impromptu.

Ludwig Schytte.

I Moderato.  $\text{♩} = 63-72$ .

*dolce piano e cantabile*

II

*cresc.*

Copyright 1907 by Bosworth & C<sup>o</sup>

# Valse - Bluette.

Eduard Schütt.

Non troppo vivo con grazia.  
*poco espress. la melodia*

*p non legato*

*senza Ped.*

*a tempo*

*cant.*

*p con grazia*

*espress.*

*Ped.*

Nº 601

Copyright 1907 by Bosworth & C<sup>o</sup>

**VISION D'AMOUR. RÉVERIE. F. G. Byford.**  
Andante Moderato.

Piano Solo . . . M. 1. 50. 4/  
Violon & Piano M. 1. 50. 4/  
Orchestra . . . M. 1. 50. 4/ net.

Piano.

Copyright 1903 by Bosworth & Co

**LA CARESSE. VALSE LENTE. F. G. Byford.**

Piano Solo M. 1. 50. 4/

Piano.

Copyright 1904 by Bosworth & Co

**PLAISANTERIE. MORCEAU GRACIEUX. F. G. Byford.**  
Moderato.

Piano Solo M. 1. 50. 4/

Piano.

Copyright 1906 by Bosworth & Co

**SOUVENIR. VALSE LENTE. F. G. Byford.**  
Valse lento.

Piano Solo M. 1. 50. 4/

Piano.

Copyright 1906 by Bosworth & Co

# Polonaise de l'Opéra „Mignon”

(AMBROISE THOMAS.)

Transcription de Concert.

Alfred H. Peasé.

Tempo di Polacca.

*ff*

*ff*

*con fuoco*

*con bravura*

*ff*

*ff*

Publié avec l'autorisation de M. Henri Heugel, seul éditeur propriétaire pour tous pays de l'opéra „Mignon”

Nr. 71.

Leipzig, Bosworth & Co